

AMERICAN ART NEWS.

VOL. VIII, No. 10.

NEW YORK, DECEMBER 18, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—Paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
R. Ederheimer, 4 West 40th Street—Exhibition of rare French colored prints.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine rugs and textiles.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
M. Johnson-Brown & Co., 17 West 31st St.—Special exhibition works of art.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbazon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.



SIR HENRY IRVING AS PHILIP II. OF SPAIN.

By James McN. Whistler.
At Blakeslee Galleries.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.
Paris.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early

SALES.

Fifth Avenue Art Galleries, 546 Fifth Avenue—The fine collection of modern American and foreign paintings owned by the late Mrs. Buckham, and which will be disposed of by order of the executor, the architect, Mr. E. K. Rossiter, early in January.

"FAIR WOMAN" COMPETITION.

The Art Club of Trieste, Austria, is organizing an international competition for a portrait of a woman inspired by youthful grace and beauty. Works for competition must reach the permanent exhibition of this club before Jan. 5, 1910.

COLLECTION FOR MUSEUM.

The will of Francis Lathrop, who died at Woodcliff Lake, N. J., on October 18, leaves the bulk of the estate, which consists of paintings and Japanese prints, and which is one of the finest in the country and worth in the neighborhood of \$150,000, with the library on art subjects, to the Metropolitan Museum on two conditions. The first of these is that the various pieces of the several collections be marked to show that they were presented to the Museum by Mr. Lathrop. The second condition is that the Museum pay two annuities of \$3,000 each, one to H. A. Hammond Smith, a cousin, and on his death to his wife, Ruth Hammond Smith, if she survives him, and the other to Julia F. Smith, another cousin, and on her death to her mother, if she survives.

If the Museum declines to accept the bequest under these conditions the will provides that the collections be sold at public sale, the proceeds to be put in trust and the same two annuities paid out of the income. At the expiration of the annuities the trust fund is to revert to the Museum, the income to be expended by the Museum for the purchase of paintings, sculpture or other art work of some living American artist.

The executors named in the will are Hamilton Easter Field, of Brooklyn, Ruth Hammond Smith and James W. Barney, of 67 Park Avenue, New York.

WHISTLER'S IRVING PORTRAIT.

The full-length standing portrait by Whistler of the late Sir Henry Irving in the character of Philip II. of Spain, reproduced on this page, and now on exhibition at the Blakeslee Galleries, No. 358 Fifth Avenue, has an interesting history. It was painted in 1874 at the time of the actor's appearance in the role of Philip II, was shown at the Grosvenor Gallery in London in 1878, and after the death of Irving was the sensation of the sale of his effects at Christie's in December, 1905, where it was bought for the late Mr. E. Thomas of Philadelphia, for \$25,200.

The canvas was first entitled by the artist, "An Arrangement in Black and White," and it would seem that this title were more appropriate than its present one, as the picture is really not a portrait of Irving, disguised as he was with false whiskers and the unbecoming court costume, and its chief interest and value lie in its characteristic treatment and expression.

Isidor Konti's large marble bas-relief of Bolivar and St. Martin for the Building of American Republics was broken in four pieces during transportation. The next one will have to be cut on the building in Washington, D. C. Mr. Konti is now completing the portrait bas-relief of Kit Carson and Lieutenant F. Beale for San Francisco.

BALTIMORE.

Mr. William M. Ellicott, chairman of the exhibition committee of the Municipal Art Society, has announced that the society would co-operate with the Baltimore Water-Color Club, in the exhibition to be held at the Maryland Institute next month. This will be the only affair of the kind that the Municipal Art will be directly connected with this season, since the refusal of the trustees of the Fifth Regiment Armory to permit the use of their building for the long talked of and proposed exhibition, which was to have taken place next spring. The Water-Color exhibition begins on January 11 and will be open until the twenty-ninth of the month. The exhibits will include water colors, pastel, black and white, and illustrations in all mediums.

Few exhibitions of etchings have been more admired in Baltimore than that of Alex Herman Haig's, displayed for a week or more recently at Bendann's Art Galleries. His portrayals were of the great cathedrals of Europe.

Also on view in the same galleries is: "The Day of Reckoning," by Ridgway Knight, formerly of New York but now of Paris. It is a tiger drinking water from a stream while in the distance, partly hidden by trees and bushes, are two hunters who propose to put an end to this man-slayer. C. E. Swann, who exhibits at the Royal Academy in London, has a picture of a garden scene which is peaceful and beautiful in the extreme. Another picture in these art rooms which has attracted attention is that of General Robert E. Lee, represented in his most natural pose on his famous old war horse. The Confederates in this city who still remember him have pronounced the portrait a triumph, as well as a beautiful work. It may not be generally known, but a picture of Gen. Lee is now in West Point, in his old Federal uniform.

A full-length portrait of the Hon. Charles J. Bonaparte, formerly Attorney-General of the United States, now adorns Mr. Bonaparte's city home on Park Avenue and Center Streets. It has quite an interesting history. The Marquise Cecile de Wentworth was anxious to paint an American Bonaparte for the Paris Salon.

BOSTON.

The first of a series of important exhibitions to be given in the new Vose gallery this season opened Monday with a showing of fifty canvases by William M. Chase. Every department of art in which Chase works is represented—portraiture, still life, landscape; while a number of his inimitable fish pictures show the bigness and breadth of his work in this line. Most of the landscapes were painted last summer in Florence, where Chase has a villa, which, with its brilliant flower garden and glimpse of blue sky over the parapet of a stone balcony, is the theme of several canvases. In range, the collection is very wide, showing the gradual growth and development from his work painted when he was twenty-three to his maturer style. Some of the later paintings are now on view for the first time. The Vose gallery is admirably adapted to the display of these fine works, being spacious, and walled in a neutral red which harmonizes well as a background. The gallery is lighted by a large skylight, and, in its finishings and appointments is one of the finest and best arranged galleries in Boston.

Particularly fresh and vigorous is the exhibition of this summer's work by the students of the school of the Museum of Fine Arts. Not only promising, but showing positive achievement in many directions, one cannot fail to be impressed with the work shown. Beatrice Whitney, with three figure canvases depicted largely after the French manner, has some delightful color harmonies, and Helen L. Bott shows good examples of broken brush work after Monet, whose pupil she is. Strong drawing by Amy W. Cabot, big decorative canvases by Margery Conant, and good power of color modulation by H. E. Smith are all worthy of mention. A curious fact regarding the exhibit is that the strongest work seems to belong to the women painters.

The Copley gallery opened the third of its winter exhibition series, Monday, with a collection of landscapes by George L. Noyes. Noyes is considered one of the strong men in landscape and works somewhat after the impressionistic manner. Other exhibitions of the series will be: Joseph Lindon Smith, Egyptian drawings; Charles W. Woodbury, landscapes and marines; Louis Kronberg, paintings of stage life; Philip Little, landscape; Maraquita Gill, landscape; Henry Hoffman, and Stephen Parrish, landscape.

Frederic P. Vinton and Frank W. Benson are two Boston men on the jury on painting for the 105th annual exhibition of oil paintings and sculpture at the Pennsylvania Academy of Fine Arts.

At the Museum of Fine Arts a series of illustrated talks on art will be given by F. Melbourne Greene, Ph.D., of Berlin, on the following subjects: "Style," "The First Great Artistic Cycle—Greece and Rome," "The Rebirth of Antiquity" in Italy, "Representative Masters," and "Aesthetic Contrasts."

PHILADELPHIA.

A portrait of Capt. Joseph Anthony by Gilbert Stuart has just been placed on exhibition in the galleries of the Academy of the Fine Arts. It was bequeathed to the Academy by the late Professor Oliver Wolcott Gibbs, of Rhode Island. This portrait is an addition of great value to the Academy's already famous collection of Stuart portraits, the most important of the kind in the world.

The Seventh Annual Philadelphia Water-Color Exhibition, and the Eighth Annual Exhibition of Miniatures by the Pennsylvania Society, in the galleries of the Academy will close to-morrow. These exhibitions have been visited by museum directors from all over the country, and a very large number of pictures have been especially invited to other exhibitions. Among the pictures sold, in addition to those before noted, are "Northern Pines," Charles W. Hudson; "The Goat Carriage," Anne Merriman Peck; "La P'tite Louis, Gruyere," Charles E. Dana; "The Seine at Chatou," Childe Hassam; and "The Morning Glories," Genjiro Katoka.

Through the courtesy of the President and Board of Managers of the University Museum of Science and Art, this Museum will be especially opened to members and guests of the Civic Club on New Year's Day from 4 to 6 P. M. Members of the Board of Directors and Art Committee will be present to welcome guests. It is hoped that this afternoon reception will be as popular as the "free evenings" at the Academy of the Fine Arts.

TWO IMPORTANT SALES

H. S. Henry Collection.

The second collection of paintings formed by the late H. S. Henry, of Philadelphia, will be sold some time in February by Mr. Thomas E. Kirby, of the American Art Association. The collection consists of twenty-one canvases by the "Men of 1830" and their contemporaries. The first Henry collection was sold in 1907 for \$352,800. One of the pictures, "Le Retour de La Ferme," by Troyon, brought the record price of \$65,000.

After the sale of his first collection Mr. Henry set to work to gather a second notable one, and went abroad. Soon after arriving in London he was taken ill, but recovered, and after a few months returned to this country. Last spring he came to this city, against his physician's orders, his health having again failed, to attend the sale of the John T. Martin collection of paintings. Among the pictures offered at the sale was Millet's "Going to Work, Dawn of Day," a picture that Mr. Henry is said to have long desired to own. He bought it for \$50,000.

This picture is in the present collection. In addition to this canvas there are five by Corot, three by Daubigny, three by Dupré, and others by Jacque, Schreyer, Diaz, and Decamps.

The sale was directed by Mr. Henry in his will, and will be held by order of Mrs. Henrietta Moore Henry and the Girard Trust Company of Philadelphia, executors.

J. H. Smith Collection.

One of the most remarkable, and in some ways the most valuable collections of works of art ever put on public sale in America, is that of the late James Henry Smith, which will be auctioned off next month by Mr. Thomas E. Kirby, of the American Art Association.

The late William C. Whitney, from whose estate Mr. Smith bought the Fifth Avenue house and contents, spent for interior decoration, embellishment and furnishings, several million dollars. The late Stanford White, with carte blanche from Mr. Whitney, scoured many lands to find the architectural finishings which he installed there.

The house is very rich in antique furniture. In the drawing-room is a set which cost the late owner \$400,000. It has nine pieces in Boucher tapestry with carved and gilded frames. In the same room the lesser ornaments are commensurate with the lavishness represented in the furniture just described. One is a Louis XV commode of oak veneered in marquetry and mounted in and decorative appointments and furniture. This cost \$25,000, and the statuette resting on it \$16,000. This statue is of white marble by Vassi, a sculptor of Louis XV's time. In the ballroom is another very handsome set of furniture of eleven pieces in Beauvais tapestry, which cost \$300,000.

In tapestries alone the house is unusually rich, containing not less than twenty-one remarkably fine examples. There are eight tapestries of the Italian Renaissance, illustrating the sieges of Tyre and Jerusalem, which were lent by a former owner to his Majesty King Edward for the ceremonies of his coronation. Six of them were then hung in the banquet hall of Buckingham Palace and two were hung in Westminster Abbey, and appear in E. A. Abbey's coronation painting. There is a gold tapestry of "The Holy Family," an XVIIIth century Gobelin tapestry with Boucher designs. "The Fortune Teller," a French Renaissance tapestry, was in the Retrospective Ex-

position at Paris in 1900. An Italian Renaissance tapestry shows Psyche on her journey across the Styx. There are also two highly illustrative Diana tapestries picturing two of the legends in which the goddess figures.

Many valuable paintings are included among these art treasures. In the main hall is Van Dyck's "Equestrian Portrait of King Charles I," which the artist executed in duplicate by order of the king. One copy still hangs in Windsor Castle. The duplicate was presented by the king to Sir John Byron, of Newstead, and remained in the family until sold on the dispersal of Lord Byron's property to Sir John Borlace Warren. This is the picture in the Smith collection. There are portraits of Lady Arabella Stuart, by Zuccheri; of Lady Hertford, by Sir Thomas Lawrence; of the Honorable Mrs. O'Neill, by Sir Martin Archer Shee; and of a young woman, by Zoffany; and a "Madonna Enthroned," by Lorenzo Costa, and many others, including the fascinating portrait of Mrs. Siddons, by Sir Thomas Lawrence.

CHICAGO.

The eighth annual exhibition of Art Crafts opened at the Art Institute Tuesday, with 772 articles in the catalogue and a roll of several hundred exhibitors. The display is choice and selective, owing to the exactions of the juries who were skilled craftsmen and artists in their several professions. The metal workers and jewelers lead in attractive showings, the leather workers are second and the embroiderers third. While illuminating in regard to the progress of designers and craftsmen, there is nothing along absolutely new lines. Miss B. Bennett, Florence Ward, James H. Winn and the Misses Dolese are first in articles of rare taste in jewelry, leather and decorative design. The visiting exhibitors from New England, Minnesota, and other places out of town make good exhibitions.

The adjacent galleries house no less than seven exhibitions of paintings, and one of illustrations. Edgar S. Cameron has an entire gallery filled with nearly forty landscapes, among which are grouped portraits and figure pieces by Mrs. Cameron. Mr. Cameron has risen to the rank of one of the best landscapists of the Western artists. Mrs. Cameron is known as a portrait painter, and the figure pictures now displayed have a charm of color and composition.

Two Texan painters, Frank Reaugh and Charles P. Bock exhibit sixty paintings and sketches in pastel of the plains of the Southwest. They reflect the local color and the spirit of the country, and though not finished works have won regard for their sincerity.

The five American illustrators exhibiting are Harry Townsend, Charles S. Chapman, John Scott Williams, Howard McCormick and John Rutherford Boyd.

Alonzo St. George Huntington, a Chicago artist, who has resided abroad some years, fills another gallery with landscapes and portraits. Mr. Huntington shows the influence of the modern French schools of impressionism and yet holds to earth in genuine landscapes gold in the midsummer sunlight. His portraits, especially that of Murry Nelson, Jr., are frank readings of character. Frederick Fursman, a Chicago painter, has been abroad painting at Etaples and Paris Plage. His room is hung with paintings of fishermen's wives and children,

EXHIBITION CALENDAR FOR ARTISTS.

- PENNSYLVANIA ACADEMY OF FINE ARTS**, Philadelphia, Penn.
One Hundred and fifth annual exhibition of Paintings and Sculptures.
New York, Works received unpacked by W. S. Budworth before Jan. 3.
Boston Works, received by Doll & Richards, before Jan. 3.
Philadelphia Works, collected by academy, Jan. 3, 4, 5.
Chicago, Works received by Newcomb-Macklin Co., before Dec. 27.
St. Louis, Works received by Noonan & Kocian Co., before Dec. 27.
Press View, Varnishing Day and Reception, Jan. 22.
Opening of Exhibition, Jan. 23.
Closing of Exhibition, Mar. 20.
- THE AMERICAN SOCIETY OF MINIATURE PAINTERS**.
Eleventh Annual Exhibition at Knoedler Galleries, 355 Fifth Ave., N. Y. C.
Works to be sent to Artists Packing Co., 139 West 54th Street.
Opening of Exhibition, Jan. 15.
Closing of Exhibition, Jan. 29.
- GILL'S ART GALLERIES**, 411 Main St., Springfield, Mass.
Thirty-third Annual Exhibition of Oils.
Works selected from the studios of New York, Jan. 4, 5, 6.
Works collected, Jan. 7, 8.
Private view, Jan. 22.
Opening of Exhibition, Jan. 24.
Closing of Exhibition, Feb. 22.
- ARCHITECTURAL LEAGUE OF N. Y.**, 215 West 57th Street.
Twenty-fifth Annual Exhibition.
Entry blanks must be received before, Dec. 27.
Exhibits must be delivered, prepaid, Jan. 13, 14.
Annual Dinner, Jan. 28.
Reception, Jan. 29.
Opening of Exhibition, Jan. 30.
Closing of Exhibition, Feb. 19.

AMONG THE ARTISTS.

Henry Hammond Ahl has taken a studio for the winter at 12 Harcourt Street, Boston, where he is executing two important commissions.

C. Brower Darst has just placed a portrait window of Cornelius Wyckoff in the North Baptist Church, West Eleventh Street. Mr. Darst is at present busy in his studio in Christopher Street on several important orders.

Marion C. Darst is still working at her country studio, Doylestown, Pa. She has just finished an excellent portrait of her uncle, Mr. David E. Brower.

Courtenay Pollock, a well-known English sculptor, arrived on the Mauretania on Thursday. Mr. Pollock has been invited to hold an exhibition in New York. The object of his visit is to execute several commissions.

F. D. Millet, who has been abroad for several months in England and Italy, arrived last week on the Majestic and will soon reopen his studio in Washington, D. C., where during the winter he will paint a series of decorations for the postmaster's room in the Federal building at Cleveland, Ohio.

David Y. Gue is showing several marines and landscapes at his studio, 114 E. Twenty-third Street. The marines are especially good, splendid in color and with good atmospheric quality.

Mrs. Shirley Williamson has recently been elected President of the Women's Art Club.

Irving R. Wiles recently sold a picture of Mlle. Gerville-Reache as Carmen to the St. Louis Museum of Fine Arts. Mr. Wiles is painting portraits of the two sons of John L. Lawrence, of Lawrence, L. I. Early next year the artist will hold an exhibition at the Knoedler Galleries.

An exhibition of portraits by Wilhelm Funk will open at the Scott and Fowles Galleries Jan. 20.

Carl Blenner is painting a portrait of Mrs. James English, of New Haven, and another of Miss Viola Miles, of Washington, D. C. Mr. Blenner has completed a portrait of a lady which he calls "Artificial Light."

Joszi Koppoy has recently returned to this country after an absence of two years abroad.

Miss Helen Loomis has recently sold fourteen pictures, the most interesting of which was one of tall pine trees against a glowing evening sky.

Hobart B. Jacobs will give three lectures at the School of Applied Design for Women on Egyptian, Roman and Renaissance Art. A. A. Anderson has recently given the School a collection of casts from his Italian studio.

Miss Content Johnson is showing a number of pictures in her Gainsborough studio, some of which have been painted in Canada, and others in Deerfield, Mass. Miss Johnson's work is remarkably virile and charming in color.

Isidor Konti is completing the portrait bas-reliefs of Lieut. Beale and Kit Carson for San Francisco, Cal.

ART WORKERS CLUB SALE.

The annual sale of the Art Workers' Club for Women was held Dec. 9 and 10 at their Club rooms, 224 West 58th Street. This sale proved a great success. Hundreds of visitors seized the opportunity to secure artistic Christmas gifts. Sketches by F. S. Church, Wilhelm Funk, Edith Penman, Victor Parad, Rhoda Holmes Nicolls, who had donated them, were sold, and \$1,200 was cleared. The tea room was one of the most attractive features. It was charmingly decorated with Southern moss and cotton bolls, secured by Miss Elizabeth Grimbell from her home in Charleston, S. C. Miss De Luce assisted in the decorations and superintended the tea room. Among others who assisted were Mrs. Carroll Beckwith, Misses Constance Curtis, Helen S. Sargent, Georgiana Howland, Cornelia Barnes, Lula Merrick, Thompson, Geneve Gray and Louise La Salle.

NEW STATUE OF CALHOUN.

An heroic marble statue of John C. Calhoun, executed by F. Wellington Ruckstuhl, has just been put up in Statuary Hall, Washington, D. C. It will be unveiled on Jan. 15.

Mr. Calhoun is represented in the costume of the period—1840-45—with his long cloak loosely thrown over his shoulders, in a positive attitude, explains the sculptor, "with his right hand on the Constitution of the United States, as if saying: 'The Constitution must be obeyed in order that states' right and the Union may be preserved.'" On the front of the pedestal, by the side of Calhoun's figure, is a palmetto tree, symbolic of South Carolina and of states' rights. On the other side are Roman fasces, symbolizing the union of the states. These are regarded as particularly appropriate to the statue, because it is well known that Calhoun was a staunch defender of both states' rights and the Union, according to the Constitution.

BUFFALO.

The art collections of the late Charles W. Kurtz will be sold at auction, and probably in New York, this season. During his long connection as Assistant Art Director to Mr. Halsey Ives, of the Chicago, and St. Louis Expositions, and as Director of the Albright Gallery here, with artists and art interests, Mr. Kurtz was enabled to secure, through gift and purchase, many superior examples of the work, not only of representative American artists, but also of certain French, German and English painters and sculptors. His collection is said to be especially rich in works of the Glasgow school of Scottish painters.

TOLEDO.

Work on the new building for the Museum is progressing rapidly. There have been some delays, due principally to the frequent rejection of marble in cases where it did not realize the high standard set by the building committee and architects.

There is now on display in the Museum the annual exhibition of water colors by modern American artists. The two hundred pictures were selected from last spring's annual exhibition of the American Water-Color Society in New York.

An exhibition of the works of Edward W. Redfield will be held in the Museum during February.



HUNTRESS RESTRAINING THE HOUNDS.

By Wm. J. Whittemore.
In Winter Academy Exhibition.

Paul Bartlett, who has just finished in his Paris studio a symbolic group in relief for one of the eastern pediments of the Capitol at Washington, will arrive on Tuesday.

William T. Evans recently purchased two landscapes by Cullen Yates, one for the National Gallery at Washington, the other for the Museum at Montclair, N. J. Mr. Yates is settled for the winter in his studio at the Van Dyck.

John Ward Dunsmore is painting a picture of "Washington and the Children." Mr. Dunsmore is showing several other historical pictures; one "The Battle of Springfield," the other "Lord Howe and the American Commissioners," which has been bought by the Title Guarantee and Trust Company.

Miss Alethea Hill Platt and Miss Simpson gave a joint tea in their Van Dyck studio on Thursday last. Miss Platt showed several charming interiors and picturesque cottages of England and France. These were good in color.

Carl Hassmann is painting a large composition canvas in his studio at 53 East Fifty-ninth Street. Mr. Hassmann recently sold his picture "Siegfried."

Hans Komnatski is painting a portrait of Augustus Lukemann, the sculptor.

Charles E. Cookmann left recently to visit his mother in Columbus, Ohio.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.
Year, in advance \$2.00
Foreign Countries 2.50
Single Copies .10

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.
American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.
Crédit Lyonnais . . . 84 Rue Royale

LONDON.
American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S.W.
W. E. Spiers . . . 36 Maiden Lane, W.C.
Sunday Times . . . 7 Essex St.

MUNICH.
Galerie Heinemann . . . 5, Lenbachplatz

PARIS.
Brentano's . . . Avenue de l'Opera
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 51 Boul. des Capucines
Comptoir National d'Escompte . 9 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

ACADEMY'S OBJECT LESSON.

As we anticipated in our first review of the Winter Academy last week, the "object lesson" which the jury decided to give the public by the hanging only on one line, with adequate spacing, of pictures in the Vanderbilt Gallery, as to how an exhibition should and would appear if New York possessed adequate galleries for exhibitions—and which necessitated the return of all but 270 pictures sent in, many more having been accepted by the jury—has not been relished by many artists. These object to an "object lesson" at their expense, and we have been deluged with letters requesting us to obtain from the Academy, and publish, the list of pictures which passed the jury and were perforce returned for lack of space to hang them.

Were New York London or Paris, there would have been no difficulty in securing and publishing this list or

even in organizing an outside display of the returned, but not rejected, pictures. But the American artist is still a shy, and often a provincial, bird. He dreads the possible public belief that if he showed a canvas which had not been hung, that it had been in some way rejected, and so the Academy officers, while personally willing to furnish and allow us to publish the list of the accepted but returned Academy pictures, feel obliged, in deference to the wishes of certain artists of sensitive make-up, to decline our request.

Perhaps some day this sensitiveness will be overcome, and we will be enabled, not only to know what good pictures were not hung for want of space, but even perhaps to see them hung elsewhere than in the Fine Arts Galleries. Is it perhaps possible that such an exhibition might some season be more attractive, as a whole, than that of the pictures actually hung, and so might gratify both artists like our correspondent "Pan," and also the public?

THOSE TERRIBLE TYPES.

The woes of the Editor in these days of Linotype machines are not fully appreciated by the public. Since the introduction of these labor and time-saving devices, which have their limitations, and which compel the resetting of an entire line of type to put in or take out even a comma, the typographical mistakes in all publications have increased fourfold, even with the most careful proof-reading.

It was the Linotype machine which, resetting a line to insert a comma, in our last week's issue, made us say that the well-known art firm of Kleinberger & Co., of Paris and New York, had secured in past years many important canvases "from" the Louvre and other European galleries. As everyone knows, the Louvre and other great galleries do not sell their treasures, but as everyone also knows, they secure many of the said treasures from just such houses as Kleinberger & Co. The substitution of the word "from" for the word "for" made us appear both ignorant and ridiculous, and we apologize to Messrs. Kleinberger & Co. and to our readers. As for that Linotype machine—it will not be a Merry Christmas in a certain printing-house.

NEW JOKER IN ART TARIFF.

The Museums have discovered, it is said, a new joker in the new art tariff. It appears that in the clause admitting free for Museums, etchings, lithographs, etc., the words photographs and photo-gravures were omitted, and duty is being charged upon these.

This omission can be rectified by a wider interpretation of the clause in the art tariff, but this the appraisers do not appear willing or desirous of giving.

G. Moretti, a sculptor, is now established in the old Hiram Powers studio in Florence, and is working on several subjects which he expects to exhibit shortly.

OBITUARY.

Hermann Kaulbach.

Hermann Kaulbach, the German artist, died in Munich on Oct. 19. He was born in Munich on July 26, 1846, a son of Wilhelm von Kaulbach, also a painter in his day. Kaulbach entered the University of Munich, where he studied under Professor Piloty, and became a Royal Professor of art in 1889. Among his best works are "The Children's Confession," "Mozart's Last Days," "Lucretia Dances Before Pope Alexandria VI," "The Coronation of St. Elizabeth," "From Life of a Court Fool," "The Falcons," "The End of the Song," "Between Two Worlds," and "A Sword Will Pierce Your Heart."

Kaulbach was particularly known through his paintings of children. He won a medal at the Chicago World's Fair, the Vienna World's Fair, in 1873, and a gold medal from the city of Berlin in 1886. At the International Art Exhibit in Munich, in 1901, he received a gold medal for his painting "Orphan Hearts." He was a member of the Academy of Plastic Arts.

Patrick Francis Sheedy.

Patrick Francis Sheedy, whose chief claim to fame in the art world was the recovery some years ago of the stolen canvas of the Duchess of Devonshire by Gainsborough, now in the London house of Mr. J. Pierpont Morgan, died in New York on Sunday last. For the past three winters he had conducted an art store in West Thirty-fourth Street.

Sheedy was better known as a professional gambler than an art dealer or collector. He was born in Ireland in 1850, and was taken by his parents to Hartford, Conn., when seven years old.

Sheedy used to like to tell how he had been instrumental in restoring the stolen Gainsborough which was taken from its frame in the showrooms of Agnew & Sons, in Bond Street, London, in 1876. A reward of \$25,000 was offered for it.

"My connection with the stolen Gainsborough was a case of bread cast upon the waters," Sheedy used to say. "I knew Adam Worth, the greatest criminal of the last century. I had met him in a gambling house in Chicago. I had dropped \$11,000 and was flat broke. Although he was an utter stranger to me, he pushed \$2,000 across the table to me, disappearing.

"I told the story afterward to William Pinkerton. 'That is Adam Worth,' Mr. Pinkerton said to me. 'He is the man who, I suspected, stole the famous Gainsborough painting from Agnew & Sons. If you ever meet him again, speak to him about it, and he will probably confess.'

"Some time after, when I was running a gambling house in Constantinople, an Oriental boy came to me with a message, 'Condin's, Chicago, \$2,000.' I realized that the man who had loaned me the \$2,000 in the gambling house in Chicago wanted his money back.

"I learned that Worth was in prison. By the use of a little money I got him out. We went to Smyrna together in the same stateroom. I asked him if he was Adam Worth, and he said he was. Finally he told me where I could find the Gainsborough. Through the Pinkertons I restored it to its owners. I had a hard time returning it, for the Agnews were suspicious. First I offered to return it if I could exhibit it for a short time in London. Next I offered to return it without reward for the privilege of making steel engravings from it.

"That satisfied the owners. The Gainsborough had been resting for years in a storage warehouse in Boston

C. M. Agnew came to this country and got it, with my assistance, twenty-five years after it had disappeared. Worth, by the way, had not stolen it for reward. He had wanted the great art dealers to go bail for some of his gang, who were in prison. Their liberation on a technicality had made his plan useless and had left the Gainsborough on his hands for a quarter of a century. Before leaving this country he told me that at his death he was going to send me a genuine Murillo that had been stolen from a monastery in Mexico. country he told me that at his death he was going to send me a genuine Murillo that had been stolen from a monastery in Mexico.

"I thought nothing of that last statement of Worth's until he died in 1902. Four months after his death a stranger came to me at the Sturtevant House, where I was living, and handed me a bulky package. He said Worth had left it to me. When I opened it I found a valuable painting, but did not know whether it was by Murillo. I needed money badly at the time, and sold it to John Condon for a song.

I got a tip that a Correggio was in the possession of Raisuli, the Moorish bandit. I learned of it through a bright young fellow who had made a mistake and was hard up.

"I advised him to go to Morocco to escape the extradition laws. Near Morocco he made the acquaintance of Rais Uli. I spent a couple of months near Tangier, Rais Uli then being Governor of the provinces outside of the city. Finally I persuaded him to part with the picture, and took it to Spain, taking it to the Prado Museum, at Madrid, where I made certain it was the real Correggio."

Academy's "Object Lesson."

Editor American Art News,

Dear Sir:

In your article on the present Academy Exhibition, in your last issue, you say:

"To emphasize the crying need for larger exhibition galleries in New York, the Academy officials decided to give the public an object lesson this season as to how pictures should and could be hung, were such galleries available, and so in the one large gallery—the Vanderbilt—they have hung only on one line with balancing canvases in the corners on the upper line, and with adequate spacing.

And in order to do this they have reduced the number of pictures exhibited from 358 last, to 270 this year.

Obviously the moral is that if the public will enable the Academy to have larger quarters, the number of pictures will not be increased; but the number now admitted will be hung in one line and well-spaced.

It is probable that, of the artists worthy of being represented, only a fraction can be found room for—that is, after accommodating the academicians and associates. It is well known that many pictures are accepted by the juries and (of necessity) rejected by the hanging committees.

The singular thing about this rather naive "object lesson" is that those who have given it believe that "the public" are anxious that the academicians should do still better by themselves than they are doing now.

Many harsh—many unjust—things were said of the academy during the recent Central Park Armory site for new galleries discussion. There was strong evidence that many people look upon it as a selfish close corporation, existing solely for its own benefit, and a hindrance rather than a help to art progress. Until this injurious impression is removed the Academy can hope for little outside help.

PAN.

New York, Dec. 16, 1909.

LONDON LETTER.

London, Dec. 8, 1909.

The Earl of Chesterfield has instructed the sale by auction, Jan. 10-14, of the art treasures contained in his historic Herefordshire seat, Holme Lacy. The pictures included portraits by Zuccheri, Van Dyck, Beechey, Allan Ramsay and other early English masters, while the furniture is of still higher interest. There is a Buhl writing table brought to England by Viscount Sudamore, Ambassador to the King of France in the reign of Louis XIV, nine Charles II carved oak chairs, carved overmantels by Grinling Gibbons, a remarkably fine Chippendale cabinet in the Chinese manner, a XVIIIth century state bedstead, Louis XV and Louis XVI fauteuils and commodes, and a quantity of fine old English furniture of the William and Mary, Queen Anne, Chippendale, Sheraton and Hepplewhite periods.

The sale at Christie's of the contents of Mrs. Hartmann's house, White Lodge, Richmond, brought few items of special importance, the most interesting lot being a pair of portraits of the school of Holbein, which made £1,050.

At the Victoria Gallery (123 Victoria Street, Westminster), Mr. W. M. Power is showing a number of clever marines in oil and monochrome by Irwin Bevan. This is the first exhibition of modern works to be held in this newly opened gallery, hitherto filled with old masters, of which Mr. Power has a goodly collection.

A fine portrait of an old Jew by Rembrandt has just been acquired by Messrs. Thos. Agnew & Sons from the St. Petersburg collector M. Delaroff, for £14,500. Only a few years ago this work was bought by M. Delaroff for £4,000 from the Countess Adlerburg.

Sir Thomas Lawrence's famous portrait of the Duke of Wellington brought £2,100 when put up to auction on Thursday by Messrs. Robinson & Fisher.

It is announced here that the three Hals portraits lent by Messrs. Duveen to the National Loan Collection will shortly be withdrawn from the Grafton Galleries as they are being sent to the United States.

The official discovery of a piece of early Victorian fabric in the core of the wax bust purchased by Dr. Bode is considered here as conclusive proof of its Lucas authorship. Experts agree that it is in the highest degree unlikely that a restorer should have attempted the dangerous process of endeavoring to insert such a large piece of stuff in a genuine Leonardo.

The estate of the late Mr. W. P. Frith, R. A., painter of "Derby Day," has been valued for probate at £1,380.

Mr. Edward Dillon questions Mr. Brockwell's identification of the Rubens lent by Lord Lucas to the Grafton Galleries, with the portrait of Dr. Faber, which if proved would make it almost the earliest portrait by Rubens of which the date is definitely known. Mr. Dillon suggests that the work at the Galleries most resembles the portrait of Gevartius by Rubens in the Antwerp Museum, and the technique of the painting inclines him to believe that this work was painted at Antwerp and not at Rome. The exhibition of Old Masters at the Grafton Galleries continues to be an astonishing success, and it is reckoned that over £6,000 has already been taken in selling admissions and catalogues.

The Royal Academy, possibly in view of the success of the Grafton show, has abandoned its original intention to hold this winter an exhibition of architecture and the allied arts

at Burlington House. Instead they will go back to their old policy and reopen with an exhibition of works by Old Masters at the beginning of the year.

The exhibition of the Arts and Crafts Exhibition Society, which opens on January 8, will be the last art exhibition to be held in the New Gallery, as after the close of this exhibition in February the gallery is to be converted into a restaurant. Accordingly, the exhibition of the International Society will be held next year in the Grafton Galleries, and be followed by another "Fair Women" exhibition organized by the same society.

An important exhibition of works by the late Charles Conder is being organized by the Bradford Arts Club, and will be opened on the 18th inst. by the well-known flower painter, Mr. Gerrard Chowne.

A South African Academy of Arts is being founded with its headquarters at Johannesburg, and the nucleus of an art gallery for the same town is being formed, among the works already acquired being three splendid landscapes by P. Wilson Steer.

HIGH PRICED FURNITURE.

London—At Christie's last week an agent paid \$26,250 for a Louis Seize suite of carved furniture, upholstered in old Gobelin tapestry. The suite reflected the taste of Marie Antoinette, who gave it to Anthony Storer when he was Secretary of Legation at the French court in 1783.

The set consists of a settee, a pair of large fauteuils and six smaller ones.

A rare set of four Chinese vases of the Ming period was secured by Mr. Gorer for \$13,000, and a Jacobean enameled gold locket, containing a miniature of Peter Oliver, for \$4,305.

Paris—A sale of art objects and furnishings at the Hotel Drouot Dec. 9 reached a total of \$116,174. The objects sold belonged to several collectors.

Three Louis XV Aubusson tapestries, for the third of which 50,000 frs. was asked, were secured by M. Guerault for \$20,240.

An XVIIIth century Gobelin with the upset price of \$4,000, went to M. Paulame for \$2,900.

Louis XIV Flemish tapestry, valued at \$2,000, was bid up to \$2,400 by M. Maus.

Ancient furniture, the principal lot of fifteen pieces, of the time of the Consulate, brought \$10,800 from M. Bauml.

M. Fabre gave \$6,200 for a set of furniture, including a lounge and eight chairs in Aubusson XVIIIth century tapestry.

M. Velche acquired for \$3,522 another set of six pieces of Regency period.

M. Seligmann for \$3,500 bid in a jewel case, with Beauvais tapestry after Huit.

A marqueterie Louis XVI writing desk, with ornamental bronzes, bearing the Cramer imprint, went for \$7,600 to M. Seligmann, who also acquired a chest of drawers with Lacroix imprint for \$38,000; an inlaid Louis XV writing table, by Migeon, for \$2,040; a small Louis XV. desk for \$3,220, and a little table of rosewood for \$600.

The Comtesse de Fitzjames bought two pieces of the Louis XV period for 20,950 frs.

In the bronzes the number most conspicuous was a Louis XV. clock of chiseled bronze, ornamented on each side with Sèvres groups. The upset price was \$3,000, and it was bought by the Comtesse de Fitzjames for \$5,200.

WINTER ACADEMY DISPLAY.

(Second Notice.)

Further study of the Winter Academy exhibition now on at the Fine Arts Galleries makes the regret that the Academy officials cannot see their way clear to permitting a list of the pictures returned for want of space to hang, to be published, all the deeper. Only in this way could artists and art public know what has been lost through the "object lesson" of the "one line" and spacing in the Vanderbilt Gallery—and whether or not the general average of the exhibition would have been raised by the inclusion of the 270 or more canvases that passed the Jury, only to be returned to their painters for lack of wall space.

No Apathy Shown.

Not that the display this season is a poor one—in some ways it is an advance on those of the two past winter shows, and contains more than the usual number of really good works. The writer cannot agree with one intelligent critic's idea, that the exhibition spells "apathy." Any display that contains such portraits as Alexander's "Sunlight," Sargent's "Gitana" and "Miss Carter," Montague Flagg's, Lydia Emmet's, Smedley's, Beckwith's, Fowler's, Boldini's, Miller's, Wiles's, Jonger's, Henri's, Brandegee's, Sterner's, Brush's, and other portraits—such marines as Ritschel's "Midnight Fishing," F. J. Waugh's "Great Deep," F. K. M. Rehn's "Moonrise before Sunset," Paul Dougherty's "Black Squall," Emil Carlsen's "Meeting of the Seas," and George Bogert's "Approach of Evening—Venice"; such landscapes as Ballard Williams's "Hills of Purple and Rose," E. W. Redfield's "Rising River," Gardner Symons' "Opalescent River," Ernest Lawson's "Boys Bathing" and "Sea Gulls," George Bellows' "Excavation" and "Palisades," R. M. Shurtleff's "After Shower—Adirondacks," C. M. Young's "March Morning," A. T. Van Laer's "March Day," Bruce Crane's "Woods and Hills," Gifford Beal's "Banks of the Hudson," Charles Warren Eaton's three examples, Ben Foster's "Evening Mists," Lilian Genth's two sunlit woods with nudes, Albert Groll's "Arizona Rain Cloud," Leonard Ochtman's "End of Winter," Henry R. Poore's "New England Wastes," Edward Potthast's "Along the Creek," Charles Rosen's two large and strong works, George H. Smillie's "Squally Day," J. Alden Weir's two delicate airy vistas, and Cullen Yates' "In the Sugar Bush"—and such figure work as Sergeant Kendall's "Psyche," Ballard Williams' "Chant d'Amour," C. W. Hawthorne's "Fishermen," Louis "Fancy Portrait," M. Petersen's "Berry Pickers," Henri's "Girl with Parasol," H. M. Walcott's "Blackberry Patch," W. J. Whitemore's "Huntress," John C. Johansen's "Prelude," H. O. Walker's "Brother and Sister," Irving Couse's "Lovers," F. C. Friesseke's "Girl Trying on Hat," W. Glackens' "Italian Parade," Kenyon Cox's mural, Daingerfield's "Pearls of the Morning," and Ben-Ali Haggin's "Young Dancer"—cannot be called "apathetic."

These canvases have been picked out at random, and there are many others, whose painters at least do not evince "apathy" in their work. It would appear that the display as a whole is essentially virile—if it does contain some works that may be questioned as to their artistic quality.

Further notice of the exhibition will be made next week.

James B. Townsend.

PARIS.

A special cable to the New York Times from Paris says the International Society of Painting and Sculpture, among nearly 200 subjects, presents at its exhibition this year twenty-seven by American artists. These are Alexander Harrison, Henry Salem Hubbell, Robert MacCameron, Richard Miller, H. O. Tanner, Lionel Walden, and Frederick C. Friesseke.

There is a fresh charm in their pictures which seems in some cases to evince a sincere effort to escape from the shackles of the conventional. In the figure painting of Friesseke, Hubbell and Miller, the delicate contrasts and harmonies of color are especially effective. In the production of flesh tints all of these artists have achieved similar results. They are prodigal, too, of gay or vivid backgrounds, of foliage and bloom.

The French Government has purchased the most remarkable of Hubbell's five exhibits, entitled "Delphinium," a beautiful woman with a complexion suggestive of pinkish white roses, and hair of dull gold, who, clad in a gown of wonderfully soft green, sits in a dreamy attitude beneath green boughs and is framed, as it were, in green foliage. She holds negligently in one hand a long spray of flowing twigs, in which there is a harmonious mingling of greens and blues.

Possibly the strongest picture by an American is MacCameron's "Un Jour de Fête." There are three vulgar, yet firmly characterized, figures—a huge, old, fat woman in black, a bleary-faced man partly effaced beside her, and an anaemic young girl with russet hair and chalky complexion relieved by over-red lips, all sitting around a metal-rimmed table in the corner of a cheap café. Before each is a tumbler of grog. The whole impression produced might succinctly be described as a Zolaesque subject such as appealed to so many old painters of the Dutch and Flemish schools. But here it is treated in a distinctly modern way, showing much impressionist influence, although it is fundamentally and essentially naturalistic.

Walden has two nocturnal marines, both full of intense poetic feeling. In one, entitled "Soir d'Été," the most chaste loveliness of which it is possible to form a conception is embodied in the nude figure of a woman in the foreground. She is looking timidly around as she is about to enter the water that in grayish and blue ripples laps the sands at her feet.

Harrison's four landscapes, all taken from the Norman coast, are obviously not considered by the committee as equal to his best efforts, for they are not conspicuously hung. In two of them, however, the effects, respectively, of moonlight and twilight on land and water are reproduced with remarkable fidelity.

REMBRANDTS POUR IN.

The two portraits attributed to Rembrandt which were exhibited last season at a Madison Avenue gallery, were taken by their owner to Europe in the spring, and have now been brought back here after passing the examination, their owner states, of several European experts.

Mr. Charles Romer Williams, of London, also imported last week a canvas attributed to Rembrandt which he states is worth \$75,000, and which he also states has been sold by Agnew, of London, to a New York collector.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Paintings of the Far North by Frank Wilbur Stokes.

Century Club, 7 West 43d St.—Paintings by J. C. Nicoll, to Jan. 4.

Cottier Galleries, 3 East 40th St.—A choice selection of Oriental porcelains and Wedgwood.

Durand-Ruel, 5 West 36th St.—Paintings by Edouard Manet.

Duveen Galleries, 302 Fifth Avenue.—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.

R. Ederheimer, 4 West 40th St.—Rare French colored prints during December.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Keppel Gallery, 4 East 39th St.—Etchings by "The Men of 1830."

Knoedler Galleries, 355 Fifth Avenue.—Old colored prints.

Macbeth Gallery, 450 Fifth Ave.—Water-colors by F. Hopkinson Smith.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Ave.—Paintings by Childe Hassam, to Dec. 22.

National Academy of Design, 215 West 57th St.—Annual Winter Exhibition—Admission, 50 cents.

National Arts Club, 119 East 19th Street.—National Society of Craftsmen. Annual Arts and Crafts Exhibition during December.

Powell Gallery, 983 Sixth Ave.—2nd Annual Thumb-box Exhibition, to Jan. 4.

Pratt Art Club, 296 Lafayette Avenue, Brooklyn.—Pencil drawings of Brooklyn and Vicinity by Max R. Herrmann.

Salmagundi Club, 14 West 12th St.—Annual Water-Color Exhibition, to Dec. 24.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Louis Betts.

EXHIBITIONS NOW ON.

Old Prints at Ederheimer's.

In the dainty little gallery on the second floor of No. 4 West 40th Street, which Mr. Ederheimer calls his "Print Cabinet," he has arranged an educational exhibit, from which one may study the development of engraving from Nielli of the XVth century, to such a late work as a trial proof by Mueller of the Sistine Madonna plate.

Beautifully and carefully arranged—some of the plates under glass on shelves which permit of easy study and the more precious in portfolios, the lover of fine prints can feast his soul for hours on this interesting and important collection. It would be impossible to publish the full list of the hundreds of fine impressions, which Mr. Ederheimer offers, even were it desirable. The charm to the print lover and student is in the finding of surprises and he needs not any catalogue.

Here, for example, following the Niellis, are some fine impressions of the best of Schongauer's plates, and splendid proofs of Israel von Mecken-

en's "Death of the Virgin," Marc Antonio's "St. John," and one of Julio Campagnola's. There are, of course, some fine Durers—notably one of the "Virgin and Child surrounded by Angels," and some of his embroidery designs in the first state. Ideal impressions of the quaint and curious "Arms of the Cock," the "St. Eustace" and "St. Jerome in his Study," which with some rarely fine Rembrandts, the "Flagellation" of Mantegna, a set of the Master of I. B.'s "Planet Gods," and some wonderful Aldegravers and Buick's "David and Bathsheba" are in portfolios.

Among the Rembrandts are a fine impression of the "Last Descent from the Cross." There is also a remarkable first state of Golschius' "Galatea," two Ostades, and a fine Ederlinck.

Of XVIIIth century examples there are, among others, a most important portrait of Brissaque by Masson, one by P. I. Drevet of Bishop Bossuet, de Bucourt's "Lafayette," and examples of Laverince, Domarteau and other famous Frenchmen. The English school of the XIXth century is exemplified by a series of black and whites and color prints by John Raphael Smith, after Reynolds, and including the famous "Mrs. Carnac," "Lady Montague," and "Lady Pelham Clinton," also some fine prints after Morland.

This hasty review has merely touched the cream of this charming and educational little display, on which Mr. Ederheimer is to be congratulated.

Porcelains at Cottier's.

Mr. John Duveen, who is associated this winter with the Cottier Galleries, No. 3 East 40th Street, is exhibiting in an upper gallery a small and choice selection of Oriental porcelains, and a Vitrine filled with Wedgwood, which in the intrinsic beauty and value of its specimens is perhaps the finest of the kind seen here in many a day. Mr. Duveen has arranged the little exhibit with much taste and skill, and the color harmonies which he has been able to secure with appropriate decorative surroundings are surprising. In one cabinet is a splendid Sang de Boeuf vase, and two powder blue pieces, an adjoining cabinet holds a beautiful set of famille rose, and still another, a set of green and white. The Wedgwood collection contains some unusual pieces. All lovers of Oriental porcelains should see and study this delightful display.

Pictures and Sculptures at Macbeth's.

The second annual display of bronzes by American sculptors, supplemented this year by a special collection of water-colors and pastels by American artists, is on at the Macbeth Galleries, No. 450 Fifth Avenue, and will remain open through Dec. 24.

Eighteen sculptors and thirty water-colorists contribute to the two displays, each of which has a high standard of merit. The bronzes are by Robert I. Aitken, Chester Beach, Clio Hinton Bracken, E. W. Deming, A. S. L. Eberle, J. E. Fraser, Anna V. Hyatt, Isidore Konti, H. A. MacNeil, G. H. Mikkelsen, W. D. Paddock, Lucy F. Perkins, Arthur Putnam, F. G. R. Roth, Janet Scudder, Henry M. Shady, Lila A. Wheelock, and E. Wilson.

All these are represented by characteristic work. Perhaps the best is that of Chester Beach, Deming, Miss Eberle, Miss Hyatt, MacNeil, Arthur Putnam, Janet Scudder and W. D. Paddock. There is much grace and refinement in the work of Mrs. Bracken, and good movement and fine modelling in that of R. I. Aitken. The animals of Deming and Putnam are really American Baryes, truthful and well modelled,

and Konti shows fine feeling and careful study in his pieces. Miss Eberle's little transcription of the life of the slums is as fascinating and true as ever. Altogether an attractive, good display.

John La Farge, with his always charming Samoan scenes, E. A. Abbey, with three characteristic drawings of English landscapes, some delicate landscapes by Mrs. Coman, five thoroughly good transcriptions of southern beaches and crowded New York streets by Mary H. Carlisle, who has studied her Raffaelli well, three landscapes, filled with tender sentiment and beautiful in color, by C. M. Dewey, a good marine by Winslow Homer, six interesting drawings for landscapes by Homer Martin, a typical little figure by Luis Mora, five examples of Jerome Myers, all studies in street life, and a typical example each of Ochtman, Ranger, Rehn, and Sartain—are the features of the water-color and pastel display.

Manet at Durand-Ruel's.

Seven works by Edouard Manet, now on view at the Durand-Ruel Galleries, No. 5 West 36th Street, not only offer a most satisfactory presentment of his genius, but are especially interesting as in the proof they afford of his unusual and remarkable versatility. It is difficult to believe that the same brush which painted those splendid studies of character and expression "Le Liseur" and "Le Mendiant," and the full-length forceful and vibrant "Faure as Hamlet," could have produced the almost sensational large Ribera-like composition, "Ecce Homo," the delicate luminous "Beach at Boulogne," with its light and air, the decorative delicate colored portrait of a young woman, "Devant le Psyche," and the realistic, truthful and broadly painted "Still Life."

In the same galleries there is a Delacroix from the collection of the late Mr. Thomas of Philadelphia, a beautiful example, entitled "Le Combat de Gotz von Berlingen," fine in composition, superb in action, and rich in color—a most attractive and unusual example. There is also a still life by A. Andre, skillfully painted, and a Flemish Primitive, a triptych attributed, and with reason, to that quaint old painter, the Master du Saint Sang.

Barbizons at Tooth's.

Some especially choice Barbizons are now on view at the Tooth Galleries, No. 580 Fifth Avenue. These include a superb large Diaz—"Oak in Forest of Fontainebleau," with a strong sky, and rich and deep in color, dated 1862; an excellent Jacque, an important example, and cabinet examples of Dupré and Daubigny. There are also a delightful and attractive Cazin, and a characteristic Harpignies. The miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson, which have been on view for some time past, will be withdrawn today.

Nicoll at Century Club.

Some recent studies from nature, made by J. C. Nicoll, in Mexico and elsewhere, are on exhibition in the gallery of the Century Club, 7 West 43d Street. The exhibition will continue to Jan. 2. Further mention will be made next week.

Water-Color at Salmagundi.

The annual display of water-colors by artist members of the Salmagundi Club opened last evening with a press view and "stag" in the club house, 14 West Twelfth Street. The exhibition will continue to Dec. 24. Further mention will be made in our next issue.

NEW KOUCHAKJI GALLERIES.

The new galleries in the upper part of the building No. 1 East 40th Street, occupied by Kouchakji Freres, of Paris and New York, and which have been in the hands of the architects and decorators, were opened this week. These large and handsome rooms, decorated with much taste, show to great advantage the beautiful specimens of old Babylonian and Persian ware, the antiques, textiles and art objects which this well-known house has recently imported. Collectors and lovers of the art of Persia and the middle Orient should inspect the treasures here so well and attractively displayed.

There are especially to be noted some rarely beautiful specimens of blue and gold iridescent vases and bowls, a curious and beautiful IVth century Damascus bowl, a XIIth century Persian bowl, some XIIth century emerald and gilded Persian vases and bowls. A Babylonian ivory colored vase, with lace work in relief, and dating from the IXth century has Cufic inscriptions, and is a unique specimen, and a curious vase in reflet metallique browns will repay study; as will also a blue reflet vase, with inscriptions.

Everywhere are Persian bowls, Hispano-Moresque plaques and other objects, rare and beautiful, at varying prices. The new house is a veritable small museum of the art of ancient Persia and Babylonia.

WEHRSTEDT COLLECTION SOLD.

Well-known collectors, society people and others attended the three days' sale of the artistic contents of Puchberg Castle and belonging to Herr Jurnitschek von Wehrstedt, in the Fifth Avenue Art Galleries last week.

Daniel C. French secured a pair of seventeenth century Florentine mirrors for \$37, and Mrs. John E. Parsons a gilded Georgian mirror for \$1,250. A set of carved old Chippendale and Cordova leather dining chairs was sold to W. Hall Walker for \$482; a Louis XIV vitrine was purchased by A. W. Patterson for \$350, and a tapestry verdure panel was sold to Mrs. Eugene Philbin for \$260. Wilson Eyre bought a Brussels tapestry velvet panel for \$250. Ernest Flagg paid \$250 for a Louis XIII tapestry and \$1,300 for a Renaissance tapestry panel. The highest price for a painting was \$2,100, by Louis Ralston, given for Ricci's "Feast of Belshazzar." Tiepolo's "The Adoration of the Magi" went for \$960 to the same buyer. The total for the sale was \$93,295.

HABER COLLECTION SOLD.

A rare first collected edition of Milton's "Paradise Lost," dated 1645, from the Louis Haber collection was sold last week in the rooms of the Anderson Auction Company for \$460. The book contained an impression of Marshall's portrait. It was bought on an order from England, and the name of the buyer was not revealed. Another edition, dated 1167, was bought by a book broker for \$420.

PORTRAIT FOR NEW THEATRE.

Mr. Otto H. Kahn, treasurer and one of the founders of the New Theatre, has presented to the theatre a portrait of Joseph Jefferson, painted by Eugene Schmidt and Mr. Jefferson himself. The painting shows Mr. Jefferson in the character of Rip Van Winkle entering the enchanted regions of gnomes. Mr. Schmidt was a protégé of the famous actor. The landscape of the picture was painted by Mr. Jefferson, while the figure was by Mr. Schmidt. The painting was executed in 1895 and was signed by both Mr. Jefferson and "Eugene."

It was sent as a gift to Sir Henry Irving with an inscription on the back reading, "I go to meet my King." On Irving's death the painting was sold, together with other effects of the English player.

IN THE DEALERS' GALLERIES.

M. Jacques Seligmann, accompanied by Mrs. Seligmann, sailed on the Kronprinzessin Cecilie on Tuesday. It is possible that M. Seligmann, who has been here only on a brief visit, may return later in the winter for a more extended stay.

The new galleries of Gimpel and Wildenstein, No. 636 Fifth Avenue, opposite the Cathedral, are fast nearing completion, and when finished will be among the handsomest and most attractive in New York, with fine north light. Messrs. Rene Gimpel and Felix Wildenstein are at the galleries daily superintending the final arrangement of furnishing and decoration.

William Clausen, who is now established at No. 621 Madison Avenue, just south of Fifty-ninth Street, has his usual display of artistic frames and mirrors, and some remarkably fine old French color prints of Italian Primitives, which make most appropriate gifts at this season for art lovers or even connoisseurs.

At the Kleinberger Galleries, No. 12 West Fortieth Street, Mr. E. Sperling, who represents the house in America, is showing in addition to the superior canvases mentioned last week, an unusual example of Goya—a full-length seated portrait of a young mother with child on her knee, and most characteristic and well-preserved examples of the elder and younger Cranach.

A small but artistic and attractive gallery opening off East Forty-first Street, at No. 3, has been opened by C. and E. Canessa in connection with their galleries at No. 479 Fifth Avenue, on the second floor of the same building. Signor Ercole Canessa sailed on the Kronprinzessin Cecilie on Tuesday for Paris.

For the first time in many years a comprehensive exhibition of pictures by George Inness, Jr., will be held at the new Brandus Galleries, No. 712 Fifth Avenue. This coming display will interest a large element of artists and art lovers, for the work of the younger Inness has a host of admirers. These new galleries are admirably adapted for exhibition purposes, situated as they are in the new art district, and well lit and handsomely appointed. The Inness exhibition will be followed by one of the works of Hubert Vos.

Scott and Fowles are showing at their galleries, No. 590 Fifth Avenue, a most unusual and beautiful Romney—a bust portrait of Mrs. Johnson, beautiful in expression, delicious in color with the large blue hat, chestnut hair and rich warm flesh tones, and a white blouse superbly rendered—a portrait to study and muse over for hours. They have also a charming and unusual full-length standing child's portrait by Sir Godfrey Kneller, one of the little Duke of Gloucester, son of Queen Anne—a fine rich landscape by Constable, and two large, full-length portraits, respectively by Peter Nason and Sir Peter Lely. The display, like all held in these galleries, is a superior one of remarkable pictures.

Mr. Herman Schaus, who is somewhat better in health, has among other canvases on view in his galleries, No. 415 Fifth Avenue, an interesting historical picture by W. Schuch of the "Battle of Leipzig," with several portraits of well-known officers of the time.

Mr. Henry Reinhardt, of the Reinhardt Galleries, Chicago and Milwaukee, was in New York last week on a hurried visit. He reports business as most satisfactory in the West. There is a report that the Reinhardt Galleries will soon establish a branch here.

At the Blakeslee Galleries, No. 358 Fifth Avenue, there is now on view, in addition to the important portrait of "Sir Henry Irving as Philip II of Spain," mentioned elsewhere, and the usual array of well-selected, choice and rare examples of early English, Flemish and Dutch masters, a large and fine river scene by Richard Pauli, the gifted and lamented American pupil of Daubigny.

It was inadvertently stated last week that a sketch portrait by Whistler, now at the Oehme Galleries, No. 467 Fifth Avenue, where it is attracting much interest, was of the painter himself. The portrait is of Whistler's brother, Dr. Whistler, of Baltimore, and is well worth study, especially by the most devout admirers of the "Immortal Jimmy."

Pictures by Willard Metcalf will be shown at the Montross Gallery, No. 372 Fifth Avenue, from January 3-15 inclusive, and from January 27-29 inclusive, will be exhibited pictures by Edouard J. Steichen.

The galleries will be removed early in February to the new and larger premises at No. 550 Fifth Avenue, between 45th and 46th streets.

A collection of Babylonian and Persian pottery, Ispahan ware, and rare and old Oriental textiles, is now on view at the Folsom Galleries, No. 396 Fifth Avenue, and will be shown there through the holidays. M. Emile Tabagh, of Paris, who brought over the collection, arrived on La Lorraine last week from Paris.

Mr. Dikran Khan Kelekian will sail on Wednesday next, Dec. 22, for Paris, from which city, after the holidays, he will start for Egypt, and will spend some time in purchasing goods in both upper and lower Egypt. Mr. Kelekian was in Egypt in October last. In last week's issue of the ART NEWS it was stated, through a typographical error, that Mr. Kelekian had the "same name as Castellane of old time," when it should have read "Castellani"—who was a famous Italian expert and connoisseur.

The early days of next week, Monday to Wednesday inclusive, December 20-22, will be devoted at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, to a private sale of Russian furs, including sables, royal ermine, etc., and which will be held by the order of Mr. David Hyam, of London. Early in January Mr. James P. Silo will sell at auction in the galleries the fine collection of modern, foreign, and American paintings owned by the late Mrs. Buckingham, and which will be disposed of by order of the executor, the architect, Mr. E. K. Rossiter.

WILLIAM CLAUSEN

Dealer in **Paintings** By American Artists

Etchings, Engravings, and Mirrors
Manufacturer of Artistic Frames
621 Madison Ave., Near 59th St. New York

MISS KATHERINE CHIPMAN
Miniature and Water Color Painter

Will receive a limited number of pupils, Class or private. References: Mr. Allyn Williams and Mr. Hugh Nicholson, care of Arthur Tooth Galleries.
Address: Hotel Raymond, 42 East 28th St.

SPECIAL EXHIBITION

A Remarkable Collection
of

Rare Old Porcelains
Tapestries
Furniture
Jewelry
Silver and Plate

M. Johnson-Brown & Co.

17 West 31st Street
New York

SELIGMANN & Co.

Genuine Works
of Art

7 WEST 36th STREET

New York

PARIS 23 Place Vendome. LONDON, W. 12 Old Burlington Street.

R. EDERHEIMER

PRINT CABINET
4 WEST 40th ST., NEW YORK

CHRISTMAS EXHIBITION
Illustrating the Development of the Art of Engraving from the earliest stages until the beginning of the Nineteenth Century. Visitors welcome.

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

CLARK GALLERY

566 FIFTH AVENUE
RARE PAINTINGS

Mr. FRANK BARBER CLARK, Expert.
Cleaning and Restoring Pictures a Specialty

N. E. MONTROSS
Works of Art

MONTROSS GALLERY

372 Fifth Ave., Cor. 35th St., New York

MISS ALETHEA HILL PLATT

Classes in Drawing and Painting,
Oils and Scrub Method in Water Colors
VAN DYKE STUDIOS 939 EIGHTH AVE., NEW YORK

NEW YORK SCHOOL OF APPLIED
DESIGN FOR WOMEN

Silk and Wall Paper Designing, Historic Ornament, Architecture, Antique and Costume Classes

ALPHONSE MUCHA in Advanced Design and Life Classes

New Building
160 Lexington Ave. Cor. 30th Street

HELEN LOOMIS, Secretary



"Old Masters"

(Exclusively)

The Ehrich Galleries

463-465 Fifth Avenue

One door above Fortieth Street.

New York

Special attention given to expertising, restoring and framing.

The Folsom Galleries

396 FIFTH AVENUE

Between 36th and 37th Sts.

Selected Paintings

Rare Persian and Rakka Faience,
Tapestries, Woodcarvings
and Ancient Glass

Paintings by

AMERICAN ARTISTS

Choice Examples always on View

Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York



D. K. KELEKIAN

275 Fifth Avenue
NEW YORK

Opposite Holland House

Rare Rugs,

Potteries, Textiles, Jewels, Etc.

2 Place Vendome, Paris

BONAVENTURE'S

GALLERIES

HIGH CLASS PAINTINGS

WORKS OF ART RARE BOOKS

FIVE EAST THIRTY-FIFTH STREET

Opposite Altman's



C. G. SLOAN & CO., Inc.

Art Auctioneers

1407 G Street, Washington, D. C.

Correspondence and consignments solicited

JAMES P.
SILO
Auctioneer



546
Fifth
Avenue

Fifth Avenue
Art Galleries

Private sale of fine Russian furs,
including Sables, Royal Ermines, etc.,
December 20, 21 and 22.

Galerie Kleinberger

9 Rue de l'Echelle
PARIS
12 West 40th St., New York



Ancient Pictures
Specialty Dutch,
Flemish Schools

CHARLES

Of 25-27-29 Brook St. London, W.
ON VIEW AT
251 Fifth Avenue, N. Y.
Tapestries, Early English Furniture
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains

Shepherd Bros.

27 King Street St. James's, London
Oil Paintings
by the
EARLY BRITISH MASTERS

OBACH & CO.

Picture Dealers & Printsellers
168 New Bond Street
London, W.

W. M. POWER, M. R. S. A.

VICTORIA GALLERY

123 VICTORIA STREET, S. W.
(Adjoining the American Embassy)
Restorer and Preserver of Old Pictures
Frame Specialist Dealer and Expert

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.
172 New Bond Street, London, W.

WHOLESALE AND EXPORT

LEON LEVY
58, Rue de la Tour d'Auvergne, PARIS (9e)
REPRODUCTION OF ANCIENT:
Paintings, Pastels, Miniatures, on Ivory, Engravings,
Enamels, Porcelains, Art Goods, Curios.
Exclusive Publisher of Colored Engravings on Silk or Satin

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture

PARIS

362 Rue St. Honore

R. C. & N. M. VOSE

ESTABLISHED IN 1941

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

320 BOYLSTON STREET

PURVEYORS TO

J. & S. GOLDSCHMIDT
FRANKFURT O/M., KAISERSTRASSE 15

HIGH CLASS ANTIQUITIES

New York Office: 527 Fifth Avenue

**Galerie Heinemann
Munich**

HIGH CLASS PAINTINGS OF
THE GERMAN, OLD ENGLISH
AND BARBIZON SCHOOL

**The G. von MALLMANN****GALLERIES****BERLIN**

ANHALTSTRASSE, 7
High-class Old Paintings and
drawings.

+++++ KOUCHAKJI FRERES +++++

84 Rue Richelleu PARIS

1 East 40th St. New York

OBJECTS FOR COLLECTIONS

Babylonian Per-
sian Pottery, Ara-
bian Iridescent
glass, enamels, jew-
elry, bronzes, mar-
bles, coins, textiles,
Oriental carpets
and rugs, etc.
Guaranteed Genuine.

+++++ KOUCHAKJI FRERES +++++

MIHRAN SIVADJIAN

EXPERT

Egyptian, Assyrian, Greek, and Roman Antiquities,
Jewels, Arabian and Persian Potteries and
Rare Objects for Collection.

17 Rue Lepeletier - - - PARIS

**C. & E. CANESSA****Antique Works of Art**

Paris: 19 rue Lafayette

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

Copies of the AMERICAN ART
NEWS can be found in the principal
dealers' art galleries in Europe.

SCOTT & FOWLES CO.

Dealers in

High Class Paintings**OLD AND MODERN SCHOOLS**

Careful attention given to
the cleaning and restoration
of valuable paintings . . .

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

Anglo-American Fine Art Co.

J. D. ICHENHÄUSER, President.

523 FIFTH AVENUE.

Between 43d & 44th Sts., NEW YORK.

Paintings by Old Masters

of the early Italian, Flemish, Dutch,
Spanish, English and German Schools.

Galleries open: 9.00 A. M. to 6.00 P. M.

INSPECTION INVITED.

E. Gimpel & Wildenstein

*High Class
Old Paintings
and
Works of Art*

PARIS

NEW YORK

57 Rue La Boetie

636 Fifth Ave.

JULIUS OEHME

DUTCH AND BARBIZON
PAINTINGS

Removed to 467 FIFTH AVENUE
Opposite Public Library

LOUIS RALSTON

ANCIENT AND
MODERN PAINTINGS

548 FIFTH AVENUE

NEW YORK

LONDON OSAKA KYOTO BOSTON

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST
CLASSIFIED EXHIBITIONS OF INTERESTING
OBJECTS ARE HELD IN OUR NEW GALLERIES

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street

London, 15 Old Bond St.
Paris, 23 Place Vendome

HENRY REINHARDT**High Class Paintings****OLD AND MODERN SCHOOLS**

GALLERIES: Auditorium Annex

CHICAGO

MILWAUKEE

PARIS

406 Milwaukee St.

12 Place Vendome

Arthur Tooth & Sons

ESTABLISHED 1842

CAREFULLY SELECTED
HIGH CLASS PAINTINGS

580 Fifth Ave.

New York

LONDON: 175 NEW BOND STREET
PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.

REPRESENTATIVE PAINTINGS

WORKS OF RODIN & BARYE

ART OBJECTS
DECORATIONS

Cottier Galleries

3 EAST 40th STREET

V. G. Fischer Galleries**FINE ARTS**

527 - 529 FIFTEENTH STREET
Washington, D. C.

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.

Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

*Early English, French,
Dutch and Flemish
Masters*